

PHOTO BY TANNER ABEL



SASHA VELOUR'S *SMOKE & MIRRORS*

Saturday, September 14, 2019, at 8pm

Colwell Playhouse

PROGRAM

SASHA VELOUR'S SMOKE & MIRRORS

Created and directed by Sasha Velour

Produced by House of Velour

Director

Sasha Velour

Costumes

Diego Montoya

Video Producer

Gina Garan

Lighting Design

Matthew Piercy and Tabitha Rodman

Stage Manager

Johnny Velour

Communications

Witch House PR

The use of any audio or video recording device and the taking of photographs with or without flash is strictly prohibited.

Smoke & Mirrors, a CAS/MillerComm2020 series event, is part of the University of Illinois campuswide celebration of the 50th anniversary of the Stonewall riots and the beginning of the LGBTQ community civil rights movement, and the Spurlock Museum's exhibit In Her Closet: How to Make a Drag Queen, opening on Sunday, September 15 and running through May 3.

Smoke & Mirrors is presented by Krannert Center for the Performing Arts in collaboration with Center for Advanced Study, College of Fine and Applied Arts, Illinois Theatre, Spurlock Museum, Illinois Program for Research in the Humanities, Lorado Taft Fund, Siebel Center for Design, and the Russian, East European, and Eurasian Center.

Sasha Velour appears by arrangement with:

William Morris Endeavour

212.903.1100

www.sashavelour.com

ACT I

Sia "Cellophane" (2014)
from the album *1000 Forms of Fear*

Annie Lennox "Precious" (1992)
from the album *Diva*

Irene Cara "Fame" (1980)
from the album *Fame*

Annie Lennox "Keep Young and Beautiful" (1992)
from the album *Diva*

Whitney Houston "So Emotional" (1987)
from the album *Whitney*

Barbra Streisand "I Stayed Too Long at the Fair" (1963)
from the album *The Second Barbra Streisand Album*

Lana Del Rey "High by the Beach" (2015)
from the album *Honeymoon*

25-minute intermission

ACT II

Shirley Bassey "The Greatest Performance of My Life" (1972)
from the album *I Capricorn*

Judy Garland "Come Rain or Come Shine" (1956)
from the album *Judy*

Le Tigre "Deceptacon" (1999)
from the album *Le Tigre*

Celine Dion "I'm Alive" (2002)
from the album *A New Day Has Come*

Shirley Bassey "If You Go Away" (1967)
from the album *And We Were Lovers*

Nina Simone "Wild Is the Wind" (1966)
from the album *Wild Is the Wind*

THANK YOU FOR SPONSORING THIS PERFORMANCE

With deep gratitude, Krannert Center thanks all 2019-20 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:



MAGGIE M. VOLK

in memory of
Samuel A. and Ralph R. Volk
Two Previous Sponsorships

**HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR
BY CONTACTING OUR ADVANCEMENT TEAM TODAY:**

KrannertCenter.com/Give • advancement@krannertcenter.illinois.edu • 217.333.1629

A CONVERSATION WITH SASHA VELOUR

On the inspiration behind the show:

It came out of a disaster . . . I do a performance to “You Gotta Move” with quick-changing video projections of myself as a backup dancer. One unlucky night on tour, the video went completely off. In my attempt to fix the problem in the moment, I accidentally created a 20-minute impromptu performance piece, strutting around the stage screaming about drag history in between bursts of trying and failing to perform my high-tech Barbra Streisand lip-sync. In the end, I had the audience give me a drumroll and, to no music, did all the costume reveals I had been hiding one by one, then bowed and walked offstage.

I joked it had been the greatest performance of my life and developed the idea of making it into an entire show, where you don’t know what’s been planned and what’s real: the audio crashes, cue cards are dropped, the curtain falls, the theater burns down, the star dies. I’ve never really been a fan of one-woman shows, but THAT, I thought, seemed like something worth watching!

As it developed, the show became less about total disaster (which would have been an indulgence of its own) and more about the even scarier ups and downs of life: the fire and smoke, but also the opulent escape plan; the confidence of the queen, but also her act of self-sabotage. Even though drag dabbles in perfection, it’s the fact that we are humans underneath—and all the little peeks behind the curtain—that make it so optimistic and empowering. That’s what *Smoke & Mirrors* is all about.

On the creative process:

I always start with the songs. For this show, I listened to musicians loved by queers—Judy Garland, Nina Simone, Whitney Houston, Annie Lennox, Le Tigre, Lana Del Rey—and built a playlist that had some narrative flow. The songs started to describe a journey that felt autobiographical. My logic was that if all else fails, at least the soundtrack will be great!

Then I solidified my performances. I had done a few of them before, but wanted to reimagine everything. So I picked up a notebook and sketched images of the costumes, staging, and transitions. The comic book artist in me always jumps out . . . I penciled a comic book of the show, and then rendered it in greater detail in Photoshop. Those images then became the map for what we had to create: videos, animations, costumes, props, and audio. I’ve learned that the process of generating those mockups is the best way of explaining my ideas to collaborators, but I also use it to check and edit my own work.

On collaborating with Diego Montoya:

Diego is a sculptor and costumer who I became friends with when he beat me for a Best Visual Artist Brooklyn Nightlife Award over three years ago! Since then, he has designed many of my most decadent and glamorous gowns, which I was finally able to afford after appearing on TV. I’m really lucky to collaborate with him. We both have a lot of ideas, so we get to take turns—sometimes he designs a gown of his dreams, sometimes I get to do the design and initial sketching. For this show, the design was part of my initial sketch, but Diego truly transformed my concepts into larger-than-life masterpieces, sparkling with beautiful ornamentation (in true Montoya fashion!).

We did one round of sketches each, and then over five fittings during the course of a month to get the costumes finished, all with help from wardrobe whisperer Nancy the Girl. It's quite a few pieces, so we had to be really organized about getting it done, keeping charts of fabrics, closures, reveals, and deadlines! After all, the costumes had to be finished well in advance so we could film the backing videos as an exact match. It was a big task, but Diego and his studio created magic!

On the video elements:

There are over 40 minutes of original video in *Smoke & Mirrors*—everything except the first performance, which uses the original video file for “Cellophane.” I actually tried to do an updated version of that number as well, but I guess I've grown sentimental, because I couldn't stand to mess with the original—made single-handedly in 2016 with a laptop and a flashlight.

Everything else was filmed to scale at a studio in New Jersey on a massive green screen or animated by a team of artists across the world that my partner Johnny and I split the work between.

Building off my initial mockups, I created a low-res frame-by-frame animation set to music in iMovie. It was sort of a return to the way I used to create all my video for *Nightgowns* in Bushwick. But here . . . it was just a rough guide for what had to be made in high definition for the show. I was determined to do it the right way, but had to learn how first. Thankfully, our friend Gina Garan produces videos for corporate clients, so she came on as the video producer, getting the work done beautifully while trying to keep costs low. In the end, of course, we had to cut some corners, but I know how to make things look expensive for a living, darling!

On producing and financing:

It costs money to create work of this scale—there's no way around it! I used to come up with some pretty fabulous tricks for making things out of nothing, but now that I'm making some coin as a professional performer, I think it's my responsibility to invest in the art and put on even better shows. I was relieved to sell the debut of *Smoke & Mirrors* to In The Dark Events for a seven-show tour in Australia and New Zealand and used that to pay for the show's creation in advance. We literally couldn't have done it without them. Today, my partner Johnny and I are learning how to produce shows “in house” from the ground up. It takes a lot of organization, but I refuse to accept the narrative that drag queens need heavy-handed and costly managerial supervision in order to thrive. Just the opposite, it seems! Starting with the New York residency, I've become the lead producer of this show, and it really feels like the beginning of a new chapter in my career.

On a lifetime of putting on shows:

At age six, I produced an adaptation of *Dracula* with all the neighborhood kids in my parents' backyard in Hamden, Connecticut. I hung a curtain from the swing set and ran clip lamps on extension cords to create a stage. My dad helped me type up the script. The entire block showed up! I played Professor Van Helsing, because the neighbor kids thought a three-foot-tall Dracula wouldn't be believable.

I never really stopped creating shows from that point on. When my parents moved to Illinois, I created a job for myself as official puppeteer at our synagogue. In high school, my Russian class created a short film adaptation of Alexander Pushkin's “The Queen of Spades” for the final project. I did all the set dressing and belted bedsheets around the girls to make Empire-waist fashions. I've always been passionate to the point of camp. That was back in 2002!

I knew that shows would remain part of my life, but I never really expected to make a living from them. I decided not to study theatre in college, pursuing writing and foreign language instead. Shows were still a part of my life, though, and I was part of a student-led theatre troupe called Woodshed that would build shows from the ground up. We'd hang lights, sew costumes, build sets, workshop the show, and then perform. All on top of our coursework. I actually called up one of my favorite collaborators from that time (Lillian Meredith) to help develop the initial concept for *Smoke & Mirrors*.

Because of all those experiences, I came into the world of drag already passionate about staging elaborate shows. Just as I started performing as Sasha Velour (called Miss Sasha at first), I met Johnny, and we connected over our shared love of putting on shows. Almost right away we started coming up with elaborate projects to do together—including a drag “musical” inspired by *All About Eve*, a hand-drawn magazine about drag, and *Nightgowns*—a high-concept drag revue. He has been a crucial collaborator ever since. Although *Smoke & Mirrors* is a very different scale than I have done before, it follows a long line of loving theater and always doing the most to give myself and my friends a stage.

On the unexpected challenges:

The challenges have been mainly psychological. Performers can get a little addicted to the audience response, so it's hard to go into hiding and create work with no feedback. I had a couple breakdowns about this show. I'm not gonna lie. I wrote and deleted about 30 different scripts. I threw out four drafts of the art cards for “If You Go Away” and didn't finish them until the day of opening in Canberra, Australia. (I've since re-done them completely, again.) Obviously, there's always room to do better, and there's certainly

value in second-guessing your first instinct . . . but I'm trying to learn to ease up on the doubt a little bit. The night before the show opened, there was a huge thunderstorm in Canberra. It was funny, because that day at technical rehearsals, the only number we were able to run to completion had been “Come Rain or Come Shine,” which features an almost identical storm. I'm a hopeless romantic, but I stood outside and let my performance almost come to life with real rain, thunder, and lightning. It felt like one of those moments that's supposed to be a turning point, so I've been trying to live up to that and be more internally confident since then.

On whether this is a “drag show”:

Absolutely! Drag is literally as old as time—it's older than modern concepts of “gay” and “straight,” or “cis” and “trans.” Since pre-historic times, humans have used clothing and other signifiers (hair, makeup, gesture) to transform their gender. It's an illusion, yes, but it's the kind of illusion that pulls back the curtain on itself. When the audience is dazzled, it's not because they are confused about what's real, but because they stop caring . . . and that opens up a lot of freedom, if only for the length of a single performance. I really try to honor those traditions. *Smoke & Mirrors* frequently tries to mess with the audience's sense of reality . . . take a look at the video projection itself. I love using projection mapping, because it transforms a flat surface into a magic surface! It's pure creative possibility. When I perform, I often interact with the video as if it's my real environment, or somehow “really” happening, but I think it rarely stumps anyone. Maybe if you've been drinking before the drag show it'll get you! Anyway, creating confusion isn't really my goal. I want you to see the smoke and the mirrors behind the scenes.

(Fittingly, “smoke” and “mirrors” refers to the phantasmagoria machines that are considered the predecessors of modern video projection and cinema.) The fact that it’s not magic—but rather hard work and a clever idea—is far more impressive and encouraging!

On lip-syncing:

Lip-syncing is a pretty modern addition to drag, of course, because it’s connected to advances in audio technology. Most drag performers were known for singing, and when lip-syncing began to be introduced with greater ease for music playback in bars, people thought it was a cheap trick. Apparently, some of the old guard even thought that lip-syncing was going to destroy the artistic integrity of drag. That shifted in the 80s and 90s, when artists like Lypsinka and Leigh Bowery gained international acclaim for the creative use of the lip-sync as an art form. Lypsinka even used audio-sampling technology way ahead of its time to create lightning-fast sonic collages. From my perspective, drag performance can be absolutely anything—a speech, a dance, a song, a lip-sync. The thing that makes it drag is really the context and intention behind it. My personal style of performance is very technology-driven, so lip-syncing feels very consistent with other elements of the show. And I love being freed from the responsibility of producing the music, to focus on creating other elements of the spectacle. Not to mention, I really can’t sing better than Judy Garland and Whitney Houston anyway, so I’m not about to invite the comparison!

On what people should walk away with from this show:

As long as they don’t steal things from the stage I’m happy! Just kidding. There actually are a couple of moments where the audience usually does try to steal things I drop. And as long as it’s not my gloves, costumes, or hair, we are good! For me, the measure of a great show is that people go home inspired to tap into their own creativity. So I do hope that *Smoke & Mirrors* gets people lip-syncing in their living rooms, or at least dramatically taking their gloves off. Maybe it will even inspire someone to intricately plan the greatest performance of their life, disasters and all, and really see it through!

PROGRAM NOTES

"CELLOPHANE" (2016)

MUSIC: SIA

I closed the seventh *Nightgowns* with this performance in February 2016. Sia's "Cellophane" is about trying and failing to hide an unstable emotional life when you are in the public eye. She created the song in 2014 about her own battle with addiction and anxiety. For my performance, I recorded screen grabs of myself painting swaths of digital color in Photoshop and edited it together with clips of my face lip-syncing the verses. My third performance of it was recorded several months later at Austin International Drag Fest. It was part of my audition tape for *RuPaul's Drag Race*, and I performed it at the Season 9 premiere show. Because the face in the video is increasingly a ghost from my own past, I find that the personal meaning of the number keeps changing over time. The colors used in this video informed the palette for the entire show.

"PRECIOUS" (2017)

MUSIC: ANNIE LENNOX

I started performing "Precious" on the live tour following *RuPaul's Drag Race* Season 9. At the time, I couldn't stop listening to Annie Lennox's *Diva* album, and her song "Precious," which she wrote for her daughter, kept getting stuck in my head. Devotional to a point of camp, the lyrics praise an angel who has transformed the singer's life. In my version, it is the singer who's an

"angel," and the transformation she undergoes in the name of being "found" is distinctly more demonic. I've seen how seemingly divine forces like status and attention can both save and corrupt a person. For *Smoke & Mirrors*, I added in Annie's one-minute intro to the song with a video of the angel descending from the ceiling. In order to get the visual just right, we rented and filmed a curtain specially for this, staging the lighting and smoke effects in real time to the track.

"FAME" (2019)

MUSIC: IRENE CARA

Created for *Smoke & Mirrors*, this number is literally "a performance of *Fame* that goes horribly wrong." Utilizing projected backup dancers and my best go at Rockettes choreography, this number is really an excuse for me to do the very thing I'm lambasting . . . and what could be more drag?! For the aesthetic, I watched the video of Judy Garland performing "Get Happy" in Summerstock on repeat and asked myself, "How do I make this tacky?" The final video for the performance had to be pretty carefully assembled by Nik Lokensgaard, because each dancer was filmed separately. The "freakout" at the end of the number was all choreographed as well, even including a fake "historical clip" of this same number being performed in 2016.

"KEEP YOUNG AND BEAUTIFUL" (2019)

MUSIC: ANNIE LENNOX

Created for *Smoke & Mirrors*, this dance transition stars Johnny Velour, who was the only person in the film studio skilled enough to do the dance blindfolded behind the double layer of masks. The three characters appear in sculptural neoprene outfits designed by Casey Caldwell, with facemasks designed by Diego Montoya to represent my three "monstrous" makeup trends: bushy brows, vampire fangs, and elf ears. On top, they wear paper masks of my face from the scene before. Annie Lennox included "Keep Young and Beautiful" (a cover of a real 1930s musical number) as a bonus track on her CD release of *Diva*. Although an explicit spoof of the pressure for women to conform to stereotypical beauty, the song still has a threatening quality, especially when you find yourself singing it to yourself days later: "Keep young and beautiful . . . if you want to be loved!" When the characters finally do rebel, ripping off their masks of conformity, what's underneath turns out to be a mask as well. The steamer trunk used in this number is a family heirloom that my parents travelled the (then) USSR with in the 80s.

"SO EMOTIONAL" (2017)

MUSIC: WHITNEY HOUSTON

I first performed Whitney Houston's "So Emotional" on the finale stage of *RuPaul's Drag Race* as part of the first-ever "Lip Sync for the Crown." The performance was one of the most talked-about in the show's history. Streaming plays of the 1987 song increased by over 500% that summer. It's the only song in *Smoke & Mirrors* that I did not select for myself, but it is still one of my favorites. It is a magical realist performance about a woman who rips the petals off a rose in a fit of passion, and then slowly rips herself apart as well, exploding into petals at every turn.

"I STAYED TOO LONG AT THE FAIR" (2017)

MUSIC: BARBRA STREISAND

I've been performing this song for over two years (since hearing it sung live by Alexis Michelle), but designed new staging and costume for *Smoke & Mirrors*. The lyrics have always struck me as a warning about the dangers of show business, but Barbra's delivery still rings calm and almost optimistic. For my costume and staging, I took inspiration from her 1967 TV special *Color Me Barbra* where she performs an unnervingly upbeat rendition, surrounded by animals.

"HIGH BY THE BEACH" (2019)

MUSIC: LANA DEL REY

In "High by the Beach," Lana sings about a star trying to escape her false life in the spotlight. In my version, the lyrics are split between two characters, a self-destructive magician and her assistant—an exhausted clown, just trying to escape. The structure is inspired by a classic turn-of-the-century magic trick, dripping with sexism, where a magician would saw a female assistant in half and then put her back together without a scar. In my version of the number, the assistant disappears and pieces herself together on her own accord (and in spite of her captor). This is the second time I've created a number to this song. The first time, in 2015, was my first performance utilizing video projection.

"THE GREATEST PERFORMANCE OF MY LIFE" (2015)

MUSIC: SHIRLEY BASSEY

First translated from a 1968 Argentinian pop song for singer Nancy Wilson, "The Greatest Performance of My Life" went on to become a queer club staple with covers from Loleatta Holloway and Shirley Bassey. Bassey's 1973 version from her album *I Capricorn* is my favorite. I've been performing this number since 2015, but have changed the costume and concept almost every single time! "Greatest Performance" is the ultimate song about faking it with a broken heart. It seems that something about "out-laughing Pagliacci" and "drinking . . . till I was high" in the face of disaster resonates deeply with queer audiences, and I love upholding a gay tradition!

"COME RAIN OR COME SHINE" (2019)

MUSIC: JUDY GARLAND

"Come Rain or Come Shine" was composed in the 1940s by Harold Arlen and Johnny Mercer. This version by Judy Garland was recorded in 1956 when she was 34. I had a hard time choosing between this and her iconic live recording from Carnegie Hall in 1961, but I think this one is more optimistic. My original concept for the number was for the entire theatre to topple and burn down while I kept singing. There's a dark optimism to that! I eventually decided to simplify, but I think the original vibe is still there. The black and white video with choreographed drops and splashes was animated by Geo Barnett. One of the most beautiful parts of the music is the way the instrumentation creates the sounds of rain and thunder; my intention with the video was to translate that same spirit into the visuals!

"DECEPTACON" (2016)

MUSIC: LE TIGRE

When I first started performing this number in October 2016, it was a group dance piece with Johnny Velour and drag king extraordinaire Vigor Mortis. It was originally part of a mashup with Marlene Dietrich, a music survey of tough queers wearing suits throughout time. Sung by Le Tigre in 1999, "Deceptacon" is an epic read on the worst kind of musicians—basic, lazy, and self-important. The targets of my performance are any people who believe that their popularity will hide the fact that they aren't really doing any work, and it is dedicated to all the many skilled bullshitters I've met over the past few years. The choreography of this number has changed as frequently as the costume, and this is a mashup of all the previous versions. For *Smoke & Mirrors*, I also created two virtual backup dancers of myself. Using technology, you can multiply your powers and better resist the bullshit of the world.

"I'M ALIVE" (2019)

MUSIC: CELINE DION

I think Celine Dion's "I'm Alive" is the happiest, most fulfilled-sounding song in existence, and I wanted to dedicate it to the joy of drag and transformation. Dressing up is fun; it makes you take yourself both more and less seriously—in a good way! The video for this number was filmed entirely in one shot. My favorite detail is the amber glow of the Chanel No. 5 perfume bottle.

"IF YOU GO AWAY" (2015)

MUSIC: SHIRLEY BASSEY

I first performed "If You Go Away" in February 2015. I had spent several weeks at home with my mom during her cancer treatments. I wasn't sleeping very well, so instead of resting, I came up with a drag number and decided to create over 30 original illustrations for it. It unfolds to the tune of Shirley Bassey performing the classic French import "Ne Me Quitte Pas." The protagonist of my number is a bald vampire—a force of incredible power and kindness, but also a bit unpredictable, chaotic. The women in my family are like that. I shaved my head for the first time for this performance. Although I've since changed many details, this was the first and last number that my mother really saw me perform. She even helped me sew the red dress I wore for the debut. After she died, I stopped performing it altogether. This is a reimagining that tells a slightly different story. As my mother herself would say, there's always room for an edit!

"WILD IS THE WIND" (2019)

MUSIC: NINA SIMONE

Written for Johnny Mathis as a movie theme, "Wild is the Wind" is an incredible love song with a lot of nature metaphors. The 1959 and 1966 recordings by Nina Simone transformed it into a very different, more unstable, and passionate-sounding piece of music. I perform this number as an exaggerated flowering tree, changing color season-to-season, blowing wildly in the wind. It was animated by Julie Robert in France. It felt appropriate for *Smoke & Mirrors* to wrap up with a Greek myth of an ending. For me, it also speaks to the circularity of time. Sometimes it feels like we've ended up back where we started, but an explosion of life and love, even if only temporary, is always worth it.

PROFILE

This is **SASHA VELOUR'S** first one-queen show. She first came to international attention in 2017, after winning Season 9 of the Emmy-winning reality TV competition *RuPaul's Drag Race*. Velour invested her prize money back into *Nightgowns*, the monthly drag revue she has been producing since 2015. Serving as its host, director, and in-house lighting designer, Velour has brought *Nightgowns* to New York, London, and Los Angeles, and is currently executive-producing an eight-part docuseries about the show for release in the spring of 2020.

Velour's studio and illustration work has been the subject of two solo gallery shows in New York (2014 and 2016). In 2017, she drew the Google Doodle of Marlene Dietrich. She was the art director of the art magazine *Velour*, now released in hardcover Collector's Edition, which celebrated the art of drag through visual art, poetry, photography, and essay. She frequently collaborates with real-life partner of seven years Johnny Velour, a choreographer and stage manager. They live together in New York City with their dog Vanya.

Velour identifies as gender fluid, but you should call her "she" when she looks like a Queen! She is the only child of Jane Hedges, an editor who died of cancer in 2015, and Mark Steinberg, a professor of Russian history (aka "Papa Velour"). They taught her how to be a lady and a scholar, and how to work your ass off in the name of what you love. This is her first one-queen show, and she dedicates it to them.

PRODUCTION CREDITS

VIDEO CREDITS

Direction/Choreography

House of Velour

Producer

Gina Garan

Editor

Nik Lokensgaard

Director of Photography 1

Peter Trilling

Director of Photography 2

Rick Siegel

Gaffer

Vadim Ledvin

AC

Erin Ryan

Electrician

Luke Robinson

Monster Dancers

Johnny Velour

Wardrobe

Marqui Jordan

Assistant

Varyana Galdamez

Filmed at Butter Tree Studios in
Hanover, New Jersey

COSTUME CREDITS

Art Direction

Sasha Velour

Costume Design

Diego Montoya

Wigs

Elle Emenopé

Angel Wings

Redaggio

Monster Costumes

Casey Caldwell

Monster Undergarments

Pierretta Viktori

Corsetry

Misty Couture

Act II Tuxedo

Yessy Pachego

Gloves

Wing & Weft Gloves

Act I Earrings

ISLYNYC

Act II Earrings

Robert Sorrell

All other construction by Diego Montoya's Studio

Levi Assis

Chelle Barnwell

Max Colby

Marshall Colombia

Carter Kidd

Fabio Martin

Sydney Moss

Kemel Yilmaz

ANIMATIONS

Art Direction

Sasha Velour

Titles

Geo Barnett

"Come Rain or Come Shine"

Geo Barnett

"Wild Is The Wind"

Julie Robert

"Fame" (Checkered Cape)

Jesse Kerman

MUSIC

Overture Composer

James Sheppard

Piano

James Sheppard

Mastering

Moon Recording Studios

Recorded at Moon Studios in

Brooklyn, New York

Additional Music Editing/

Remixing

dreamboi

PROPS

Magician's Box Design

Julio Flores

Decorative Painting

Kelsey Short

"If You Go Away" Artwork

Sasha Velour

Paper Mask

Sasha Velour and Gina Garan

Properties Supervisor

Johnny Velour

ORIGINAL STAGING

Originally staged for a tour of
Australia and New Zealand with
In the Dark Events

Directorial Advisor

Lillian Meredith

Production Stage Manager

Aiden King

Stage Manager

Johnny Velour

Video Mapping

Benn Sargood

Lighting

Darcy Cook

Company Manager

Kirsty Cochrane

Wardrobe

Nancy The Girl

Special Thanks to:

Tanenr Abel

Kirsty Cochrane

Stephen Craddock

Anthony deMaio

Laura Dieli

Gina Garan

Nancy the Girl

Tammey Kikta

Aiden King

Nik Lokensgaard

Olga Maslova

Lillian Meredith

Diego Montoya

Moon Recording Studio

New York Live Arts

Miwa Sakulrat

James Sheppard

Robbie Soares

Papa Velour

Vanya Velour

The Velveteen Triplets

Mike Zayac

© House of Velour, 2019